

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

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DREAM

BY ARTHUR B. DAVIES

## MR. GEORGE A. HEARN'S RECENT BENEFACTION

SINCE January 1, 1906, Mr. George A. Hearn has added to his previous gifts of twenty-seven paintings by American and foreign artists an endowment of \$151,000, for the purchase of works by American artists and has given or aided in the purchase of fifty-seven pictures, making a total of eighty-four paintings received through his generosity. Of these, thirty-nine pictures are of the American School.

Not content with this most generous record, Mr. Hearn, in a letter addressed to the Trustees at their meeting held April

19th, offered to give five additional pictures by English masters.

A Landscape, by John Chrome.

Mrs. Barnard, by Sir Joshua Reynolds.

Landscape, by Cecil Lawson.

Miss Baring, by Sir Thomas Lawrence.

Earl of Arundel and his Grandson, by Sir Anthony Van Dyck.

He offered to give also ten paintings by American artists:

Autumn Uplands, by Bruce Crane.

Catskills, by DeWitt Parshall.

The Bridge, by A. P. Ryder.

Dream, by Arthur B. Davies.

Early Morning, Venice, by W. Gedney Bunce.

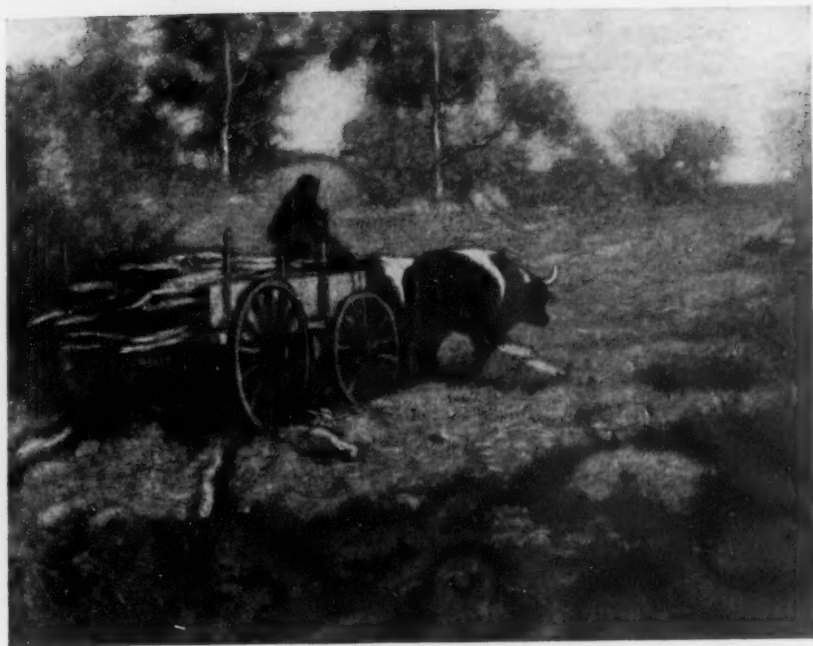
August, by Charles H. Davis.



AUGUST  
BY CHARLES HAROLD DAVIS



CATSKILLS  
BY DEWITT PARSHALL



THE WOODCART  
BY LOUIS PAUL DESSAR



AUTUMN UPLANDS  
BY BRUCE CRANE

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Roaring Forties, by Frederick J. Waugh.  
Woodcart, by Louis Paul Dessar.  
Isle of Shoals, by Childe Hassam.  
Landscape, by Henry Golden Dearth.

Both of these gifts were made upon the condition that the English pictures be hung with those already given in Gallery 15, and the others, together with all early gifts of American pictures and those bought out of the Hearn Fund, be hung together in Gallery 14.

By the terms of Mr. Hearn's gift the following pictures now in Gallery 15 will be

transferred to Gallery 14, to be replaced by the paintings mentioned above:

Peace and Plenty, by George Inness.  
A Glimpse of the Sea, by Alexander H. Wyant.  
Landscape in the Adirondacks, by Alexander H. Wyant.  
Broad, Silent Valley, by Alexander H. Wyant.  
Sand Dunes, Lake Ontario, by Homer D. Martin.  
Indian Encampment, by Ralph Albert Blaelock.



EARLY MORNING—VENICE  
BY WILLIAM GEDNEY BUNCE

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RUTHERFURD STUYVESANT

**R**UTHERFURD STUYVESANT died in Paris on July 4th. At the time of his death he shared with Mr. Joseph H. Choate the distinction of having served continuously as a Trustee of the Metropolitan Museum of Art from the date of its organization on May 24, 1870, to the present time. During this entire period he maintained an active interest in the affairs of the Museum, and his personal service was interrupted only by his frequent absence abroad.

During his thirty-nine years of Trustee-

ship he served at different times on almost every committee of the Museum. He was a member of its Executive Committee from 1875 to 1885, and again from 1903 to 1906. He was elected Second Vice-President of the Museum in 1904, and became its First Vice-President in February, 1905, an office which he resigned at the close of that year because of expected absence abroad. At the time of his death he was a member of the Committee on Paintings, a position which he had occupied continuously since 1903.

There was no department of the Museum collections in which Mr. Stuyvesant did not

have an interest. His knowledge of art was broad and inclusive. He was especially interested in arms and armor and in paintings, in both of which directions he was an expert.

Mr. Stuyvesant was the son of Lewis Morris Rutherfurd, the astronomer. By the will of his mother's great-uncle, Peter Gerard Stuyvesant, property was left to him on condition that he change his name to Rutherfurd Stuyvesant, which he was authorized to do by act of Legislature.

He was the representative of an old New York family, and was graduated from Columbia College in 1863. At the time of his election as Trustee of the Museum he was the youngest member of the Board.

#### JOHN CROSBY BROWN

**J**OHN CROSBY BROWN, Treasurer of the Metropolitan Museum of Art, died at his summer residence in Orange, New Jersey, on June 25th. He was elected a Trustee of the Museum on February 20, 1893, but resigned later in the year. He was elected again on November 18, 1895, and served continuously until his death. He became Treasurer of the Museum and a member of its Executive Committee in 1905, and from that time gave constant, active, and efficient care not only to the duties of Treasurer but to the many details connected with the management and operation of the Museum building.

The Crosby-Brown collection of musical instruments of all nations was given to the Museum in 1889 by Mrs. Brown, with the understanding that she should have full charge of its arrangement during her lifetime, and be free to make any additions or changes which she saw fit. Mr. Brown has always been an enthusiastic co-worker with his wife in making and enlarging this valuable collection, which now occupies five galleries in the Museum and is one of the most complete collections of musical instruments existing in any part of the world. Mr. Brown's public service was by no means confined to our own Museum. His sphere of action was singularly broad.

The variety of his interests and his place in the business, philanthropic, and social world of New York are well illustrated by the following obituary notice, which appeared in the New York *Evening Post* on the day after his death:

"John Crosby Brown, who died at Orange, N. J., June 25th, was the senior partner in the banking houses of Brown Brothers & Co., New York, Philadelphia, and Boston, and of Brown, Shipley & Co., London. The history of the former extends over one hundred years. John Crosby Brown was born in this city on May 22, 1838, the son of James Brown, banker and philanthropist, well known in his generation by men of business and by all lovers of good things. He was graduated from Columbia University in 1859 at the head of his class, and soon afterward entered his father's firm, receiving his early business education in the Liverpool office of Brown, Shipley & Co., the London office not being at that time in existence. He became a trustee of the United States Trust Company, the Liverpool & London & Globe Insurance Company, the Bank of New York, N. B. A., the Bank of Savings, the United States Lloyds, the Ocean Accident and Guarantee Corporation, and the London Guarantee and Accident Corporation, Limited, was a member and vice-president of the Chamber of Commerce of New York, and was treasurer of its Charity Fund. He was conscientious and painstaking in all the duties he undertook, and commanded the respect of all his associates.

"Mr. Brown had the tastes of a cultivated gentleman, and enjoyed the fellowship of cultivated men. He was an old member of the Century Association, and belonged also to the University Club, the Metropolitan Club, the Down Town Association, and the Midday Club. Mr. Brown also had large religious, educational, and philanthropic interests. For many years he had been an elder in the Madison Square Presbyterian Church, beginning under the pastorate of Dr. William Adams, and continuing through that of Dr. William J. Tucker, and for the twenty-nine years of Dr. Parkhurst's incumbency. He and his family were very largely instrumental



in founding and maintaining the Presbyterian Church at St. Cloud, N. J., which he attended in the summer, and where he long served as superintendent of the Sunday school. He was a trustee and faithful friend of the Presbyterian Hospital. He was also a trustee of Columbia University, his Alma Mater.

"He was trustee and treasurer of the Metropolitan Museum of Art, and gave much thought to its concerns. He was a director of the Union Settlement Association, and always its generous supporter. He was bound up in the Union Theological Seminary, especially in his later years. His father had been a large benefactor of the seminary, and Dr. William Adams, his father-in-law, was for seven years president of its faculty. But his own devotion to it was not traditional merely; it was personal and independent. He became a director of the seminary in 1866, before he was thirty, succeeded the late William E. Dodge, Sr., as vice-president of its board of directors in 1883, and, on the death of the venerable Charles Butler, LL.D., in 1897, became the president. He had been its strong leader and staunch supporter through prosperity and adversity. His gifts of money to it were liberal. The Adams Chapel stands as a monument, not only to Dr. William Adams, whose name it bears, but also to the generosity and affection of Mr. and Mrs. Brown. Mr. Brown was never too busy to take time for the seminary's affairs. Its financial soundness, and its place of dignity and public respect owe much to his prudence and his counsel.

"In the disagreement with the Presby-

terian General Assembly over the transfer of Dr. Briggs, he was one of the group of firm friends of the seminary, to which D. Willis James, William E. Dodge, Jr., and Morris K. Jesup also belonged, who maintained its position and reestablished its influence. The plan of moving the seminary to its new site near the Riverside Drive had his heartiest approval, and he watched over it in every stage with untiring devotion. His last public appearance was at the laying of the cornerstone of the new buildings at One Hundred and Twentieth Street and Broadway, on November 17, 1908, and at the inauguration of the new president of the faculty on the evening of the same day; on both occasions he performed the leading official acts. Until four or five weeks ago, even while confined to his house by advancing disease, Mr. Brown, as chairman of the building committee, still gave his closest attention to every detail of construction.

"Mr. Brown was a patriotic citizen, always ready to bear his share of public burdens, and always to be found among the advocates of righteousness, straightforwardness, and considerate dealing in public matters. He had a large acquaintance with public men, at home and abroad, and although he never held public office, he exerted an influence not the less potent that it was quiet. It was a fitting recognition of his eminence in many relations of life when the degree of LL.D. was conferred upon him by Williams College in 1907.

"Mr. Brown married, on November 9, 1864, Miss Mary E. Adams, of this city, who, with seven children, survives him."



FIG. 1. EXCAVATION OF CAUSEWAY OF PYRAMID OF SESOSTRIS I

## THE EGYPTIAN EXPEDITION

IN this third year's work in Egypt on behalf of the Museum, the Egyptian expedition has continued the excavations on its concessions at the Pyramids of Lisht and at the Oasis of Kharga previously reported in the BULLETIN.

The staff of the expedition has been increased to a total of six members by the addition of an architect, Mr. W. J. Jones, who is engaged in the recording of the architectural material resulting from the work on both sites, and Mr. F. L. Unwin, who is assisting Mr. Davies in the copying of the painted Theban tombs at Sheikh Abd el Gurna, begun as an integral part of the expedition's work a year ago. Through a plan of coöperation with the Smithsonian Institution at Washington, the expedition has been fortunate in having, in its work in the field this year, the help of Dr. A. Hrdlicka, who has carried on an examination of the skeletal material resulting from the excavation of the cemeteries at both Lisht and Kharga, and whose interesting results are quoted below.

The year has been a notable one for the expedition owing to the visit of the President of the Museum, Mr. J. Pierpont Morgan. In two visits which he made to the work at Lisht, and in an inspection also of the excavations at Kharga, he was enabled to examine both the methods and progress of the work.

The active work of the year was begun at Lisht by Mr. Mace on November 20th, with the continuation of the clearing of the twelfth-dynasty tombs in the cemetery west of the Pyramid of Amenemhat I. This was carried on until the end of January, and resulted in the excavation of about fifty tombs, containing pottery, ornaments, and other objects, of types characteristic of the dynasty. The main programme for the season at Lisht had been the beginning of the excavation of the causeway and temple of the pyramid of Sesostris I, and on February 1st this was undertaken. In the work of the French expedition on this pyramid in 1894-6 the entrance-hall and colonnaded fore court of the temple had been cleared.<sup>1</sup> Beginning where that work had ended, our excavation was at first carried for one hundred meters down the causeway leading up from the Nile Valley to the pyramid-temple, and the construction of the causeway was laid bare (fig. 1). It was of limestone, and proved to have consisted of a roofed passage, 2.60 meters wide, the side walls painted at the bottom in a mottled red and black, in imitation of red granite, and decorated above with scenes in colored relief. The remains of this relief which were recovered represented at some points fishing scenes and the like, and at others captives taken in foreign campaigns. At intervals of every

<sup>1</sup> Gautier-Jéquier, *Fouilles de Lisht, Caïre*, 1902.



FIG. 2. VIEW EASTWARD FROM PYRAMID OF SESOSTRIS I OVER SITE OF PYRAMID-TEMPLE, AT BEGINNING OF EXCAVATIONS

ten meters on either side of the passage were niches, 1.30 meters deep and 1.10 meters wide, in which stood, originally, life-size Osiride statues of the king. One of these statues of Sesostris I was found near the top of the causeway, complete except for the feet, and fragments of others were found at various points. Several bases of the statues remained in position in their niches.

It was not intended during the present year to carry the excavation at this point beyond the clearing of a section of the causeway sufficiently large to determine the main characteristics of its construction, but trenches carried across at various points down the hillside, to the flat level of the Nile Valley, proved the continuation of the causeway-construction to that point. The investigation of the whole causeway, and its lower temple or gateway through which the people entered as they came up from the valley, will be carried on another year.

On the temple proper our clearing began on the south side of the entrance-hall and the fore court referred to above, and was gradually carried westward, to the rear part of the temple, through large mounds of surface debris under which the whole of

that part of the temple lay buried (figs. 2 and 3). Owing to the advantage offered for dumping the cars at a near-by point on the edge of the plateau to the southeast, the railway was extended after clearing the south side, and, by means of an embankment, carried across the temple to its northern side, where the work is now in progress. A force, varying from 150 to 250 men according to requirements, is being employed, and the work will be carried later into the season than usual in order to complete the excavation of the temple as far as possible.

The main features of the temple plan, however, have now become certain, and, in general, they conform to the arrangement found in pyramid-temples of the Old Empire, as, for example, that of Ne-user-re, at Abusir, excavated by the Deutsche Orient-Gesellschaft in 1902-4,<sup>1</sup> and that of Kha-Fre at Gizeh (the so-called Second Pyramid of Gizeh), excavated by the German Sieglin expedition the present year. In approaching the temple, coming up by the causeway, one passes through first the entrance-hall and then into the colonnaded court. On the outside of the entrance-hall, on the

<sup>1</sup> Borchardt, *Das Grabdenkmal des Königs Ne-user-re*. Leipzig, 1907.





FIG. 3. VIEW OVER PYRAMID-TEMPLE SHOWING PROGRESS OF EXCAVATIONS

south side, our excavations have shown also a chamber which probably served as a magazine for storing a part of the temple utensils. Beyond the colonnaded court the temple broadens out, and, through a doorway in the rear wall of the court, one entered the rear part of the temple, consisting of the sanctuary, magazine chambers, and other rooms. In one of these rooms we have found a central column-base of red granite and a massive red granite architrave, the latter inscribed on the front and back with the name of Sesostris.

Our excavation of the temple is also resulting in the recovery of a large amount of the colored relief-sculpture from the temple walls, details of which are shown in figs. 5-6. Its remarkable preservation of color and quality of modeling render it the most important material which has yet been found in illustration of Middle Empire relief-sculpture, and will place our Museum in a strong position in its representation on this side.

In its work at the Oasis of Kharga, the expedition has continued its excavation of the Christian Necropolis, and of the part of the ancient city of Hibis, known as Ain el Turba, begun last year. The full force of

men employed was about 140. This work has been carried out by Mr. Winlock, and at the same time Mr. Jones has undertaken the recording, through plans and drawings in elevation, of a series of the tomb-chapels in the necropolis representing the various types of construction. Mr. Winlock describes the progress of the work briefly as follows:

"On the Christian Necropolis the excavation, in the central portion of the cemetery, of the graves with low superstructures has been continued and a number of the larger tomb-chapels have also been cleared.

"At Ain el Turba the excavations have laid bare several new streets and houses built on a rocky knoll which, previous to their construction, had been the site of a cemetery with large brick-vaulted subterranean tombs (fig. 4). The finding of a hoard of bronze coins of the joint reign of Diocletian, Maximian, and Constantius in a cranny in a wall of one of the houses points to this part of Hibis being occupied as early as the last years of the third century A.D., while other coins from the work, both of last year and this, lead one to suppose it was still standing at the end of the fourth.



FIG. 4. PROGRESS OF EXCAVATIONS AT AIN EL TURBA, OASIS OF KHARGA

"The material found in this work at the Oasis supplements that of last season. Among the more interesting classes are the small household altars of limestone in the form of a column with a basin at the top for fire, and the plaster statuettes which are now known to us in several types from the numerous fragments discovered. One of the most typical is the seated male figure shown in the accompanying illustration (fig. 7). The drapery was colored and gilded originally, and in the left hand there are still traces of some bronze object. The figure was made in two parts; the torso was placed on top of a cubical throne, probably of wood, while the legs were attached independently in front. In addition, numerous stucco decorative figures from furniture have been found, as well as small bronzes of Osiris and Harpokrates, a new wall-painting representing three deities on horseback, terra-cotta lamps and pottery, and fragments of objects in glass and glaze."

From the valuable observations made by Dr. Hrdlicka on both the burials of the Roman and Early Christian period at Kharga and those of the Middle Empire at Lisht, the following facts may be briefly quoted:

"1. The Lisht tombs contain unusually homogeneous Egyptian people, of about the highest physical development they ever achieved. Only four foreign, broad skulls were found among over two hundred Egyptian, and no negro or detectable negro mixture. The broad crania are in all

probability Asiatic, from north of the Semitic region. Pathological observations showed frequency of injuries, with absence of a number of constitutional diseases. The adults had in many cases reached an advanced age.

"2. The Kharga graves showed people of rather small stature, mainly of a type indistinguishable from the Egyptian, but with rather considerable admixture of broad heads (nearly twenty per cent.). The graves of the Christian Necropolis give less of the foreign elements than those of Ain el Turba. Only a single female skull showed negro mixture. The pathological observations on these burials are of much interest.

"Observations made on the modern inhabitants of Kharga show that several important changes have taken place in the population of the oasis since the period represented by the Early Christian Necropolis (fourth to fifth century A.D.). There has been a great influx of negro blood, and of Semitic people (Arabs, etc.). Notwithstanding the incorporated new elements, the stature has remained small and the general physical development is not robust."

The successful outcome of the season's excavations is now completely assured, and with the end of the work, about August 1st, the results will be sent to the Museum to be placed on exhibition as promptly as conditions permit.

A. M. L.

PYRAMIDS OF LISHT,

May 15, 1909.



FIG. 5. OFFERING SCENE. DETAIL OF TEMPLE-RELIEF OF SESOSTRIS I



FIG. 6. HEAD OF OFFERING-BEARER. DETAIL FROM PAINTED TEMPLE-RELIEF OF SESOSTRIS I



FIG. 7. PLASTER STATUETTE, FROM AIN EL TURBA

## DEPARTMENT OF CLASSICAL ART

THE ACCESSIONS OF 1908

## V. MISCELLANEOUS



FIG. 1. GOLD  
EARRING  
GREEK, FIFTH  
CENTURY B.C.  
(SIZE OF THE  
ORIGINAL)

THE marbles, bronzes, and vases acquired last year having been described in successive numbers of the BULLETIN, there remain a number of objects of miscellaneous character which will be dealt with in the present article. The most interesting of these are the three remarkable specimens of Arretine moulds (figs. 2, 3, 4), which, as they are the first examples of their class that have ever been acquired by the Museum, will be better appreciated by a brief account of Arretine

moulds in general, and the place they occupy in the history of classical art.

During the later years of the Roman Republic and the early years of the Empire, let us say roughly in the century from 50 B.C. to 50 A.D., the town of Arretium (the modern Arezzo, in Tuscany) produced a peculiar kind of pottery, of such beauty that it soon became popular not only throughout Italy but in all other parts of the Roman world. Specimens of it have been found in Spain, Africa, and England, showing how widely it was exported; and it naturally found imitators, at first in Italy itself (Puteoli, etc.), and later throughout the provinces, so that long after the potteries at Arretium had gone out of existence the type of ware which they had made popular continued to be reproduced. None of the imitations, however, equaled the works of the real Arretine potters, and even these in their full beauty seem hardly to have outlasted a generation, as the potters' names, which are generally stamped upon them, show such close relation to one

another as to indicate that they were practically contemporary, though the number of potteries in the town at this time was considerable. In all of them the general characteristics of their products were the same, the differences being mainly of taste and skill in the design and execution of the decorations upon the vases, in which marked individuality is frequently shown. These characteristics, which give to Arretine ware its distinctive quality, consist in the facts that the vases—the great majority of which are simple, round bowls—are cast in moulds, not thrown on the wheel; they are decorated with reliefs instead of painted designs, and are covered with a highly lustrous glaze of a strong red color. The clay of which they were made was particularly fine, tough, and elastic, making it possible to press them firmly into the moulds, and then withdraw them while they were still soft, before firing, in spite of the fact that the ware was very thin and light. Into the history of this type of pottery we need not go, but may say in passing that it did not originate with the potters of Arretium, their part being to perfect a type which they found already in existence. That its inspiration was derived from repoussé vases in metal there can be little doubt, but to assume that the beautiful bowls of Arretium were direct reproductions of gold and silver vases is entirely wrong, as there is plenty of evidence to show that her potters exercised as much individuality within the limits prescribed them as did the Greek makers of terra-cotta statuettes with their small stock of moulds to work from.

While fragments of Arretine vases have been found scattered over practically all parts of the Roman Empire, the moulds from which these vases were made could obviously be looked for only in the place where they were used, namely, in the potteries themselves. It is therefore a singularly fortunate circumstance that several of these potteries have been discovered at various times, some in Arezzo itself, others on the outskirts of the town, and in such condition as to indicate that they were abandoned while in active operation, as the workmen's stone benches, vats, and even

certain of their utensils, were still there. Among these utensils were some of the moulds, a few intact, and as fresh as when they were made, others in pieces, perhaps thrown aside because they had been

combined rarity and beauty have given them a fictitious value from the dealers' point of view, and they are now extremely difficult to purchase.

The moulds were made of the same clay



FIG. 2. PLASTER IMPRESSION FROM AN ARRETINE MOULD

broken. There were also many fragments out of which complete moulds could not be reconstructed, though the word many must be understood only relatively, as the total number of moulds and fragments hitherto brought to light is by no means large. Out of them two important collections have been formed, one in the Civic Museum of Arezzo, the other in the Museum of Fine Arts in Boston.<sup>1</sup> Their

<sup>1</sup> A third collection has been deposited in the Fogg Museum of Harvard University by Mr. James Loeb. The reader may be referred to Professor George H. Chase's catalogue of this for a full and interesting account of the subject.

as the vases, but much thicker and heavier, in order that they might resist pressure and be used repeatedly. For the same purpose they were fired to a hard surface. Each mould represents a complete vase, with the exception of the base and handles, when there were any, which were cast separately and attached before firing. On its inner surface, therefore, the mould shows the vase and its decorations reversed, that is, the designs which on the vase are in relief here appear as intagli. All these decorations were made most carefully in the moulds themselves, the manufacture of the vase being a purely



mechanical process. In this fact we have an added element of the value of the moulds, because a comparison of one with a vase made from it shows that the potter put all the exquisiteness of his art into the preparation of the former, producing each detail with the utmost finish and delicacy, and that he was more or less indifferent to the results in his final product, repeated many times as it was. The reliefs on the vases rarely display either the sharpness or the modulations in the modeling which are so wonderful in the moulds, and which place the best makers of them almost on the level of gem-cutters. In the finer specimens, like our three, the principal decorations consist either of figures grouped in effective compositions, or of conventional designs, such as masks and garlands, there being in both cases bands of rosettes, leaves, or conventional patterns above and below them.

All these decorations were produced by means of dies which were stamped into the clay of the mould while it was still plastic. The difficulty of doing this with just the right amount and direction of pressure in the hollow surface of the mould, even were the dies large enough to include whole figures, can be readily appreciated, but we find as a matter of fact that they were not, and this brings us to one of the most interesting features of the Arretine potters' art. The variety of size and curvature in the different moulds to which his figures were to be applied made it impossible, in the majority of cases, that one die should include an entire figure, and therefore we find that heads, arms, legs, and other details, even to bits of drapery, were struck from separate dies, and where necessary, brought together in the clay by free-hand drawing with a pointed stick, a process which was also employed in other parts of the composition. In this construction of a figure out of separate elements we have almost an exact parallel to the methods employed by makers of statuettes referred to above, and we find the Arretine potters making the same use of the opportunity to get variety into their groups and figures—a fact which is in itself sufficient to refute the theory that their vases were mechanical

reproductions of works in more precious materials. Though the torso be recognizable as the same in a number of examples, the angle at which the head and limbs are attached is constantly differing, and though the range of subjects is not great, the variety of detail within that range is almost infinite.

This slight introduction to the subject in general may help to a greater enjoyment of the three moulds here illustrated, which are exhibited temporarily in Gallery 40B of the first floor, to be placed later in one of the new Vase Rooms when they are completed.

The first of these (fig. 2) is the mould of a cover of a bowl, measuring  $7\frac{1}{4}$  inches (19.6 cm.) in diameter. The principal decoration is a charming combination of masks of bearded satyrs with festoons of grape-vine, the design being divided into four sections by small columns, each crowned with a pine-cone. Above and below are the usual bands of rosettes, etc., and in the center a hole is left for the insertion of the knob or handle. The process by which these designs were applied is easily followed on this example. The potter began, after he had shaped his mould on a wheel, by lightly tracing circles in the soft clay to mark the limits of the several bands, and then stamped its decorations in each. Each rosette, leaf, and bunch of grapes was stamped separately, as we can see from the slight irregularities in the stamping; and what is chiefly remarkable in this work is the smallness of the dies employed, for in the border below the satyr-masks even the hoops and bells, as well as the rosettes between them, were made separately, as were also the pine-cones on the columns. The refinement of the decoration as a whole, and the manner in which the relief is subordinated to the surface which it ornaments, should appeal strongly to our own designers and craftsmen.

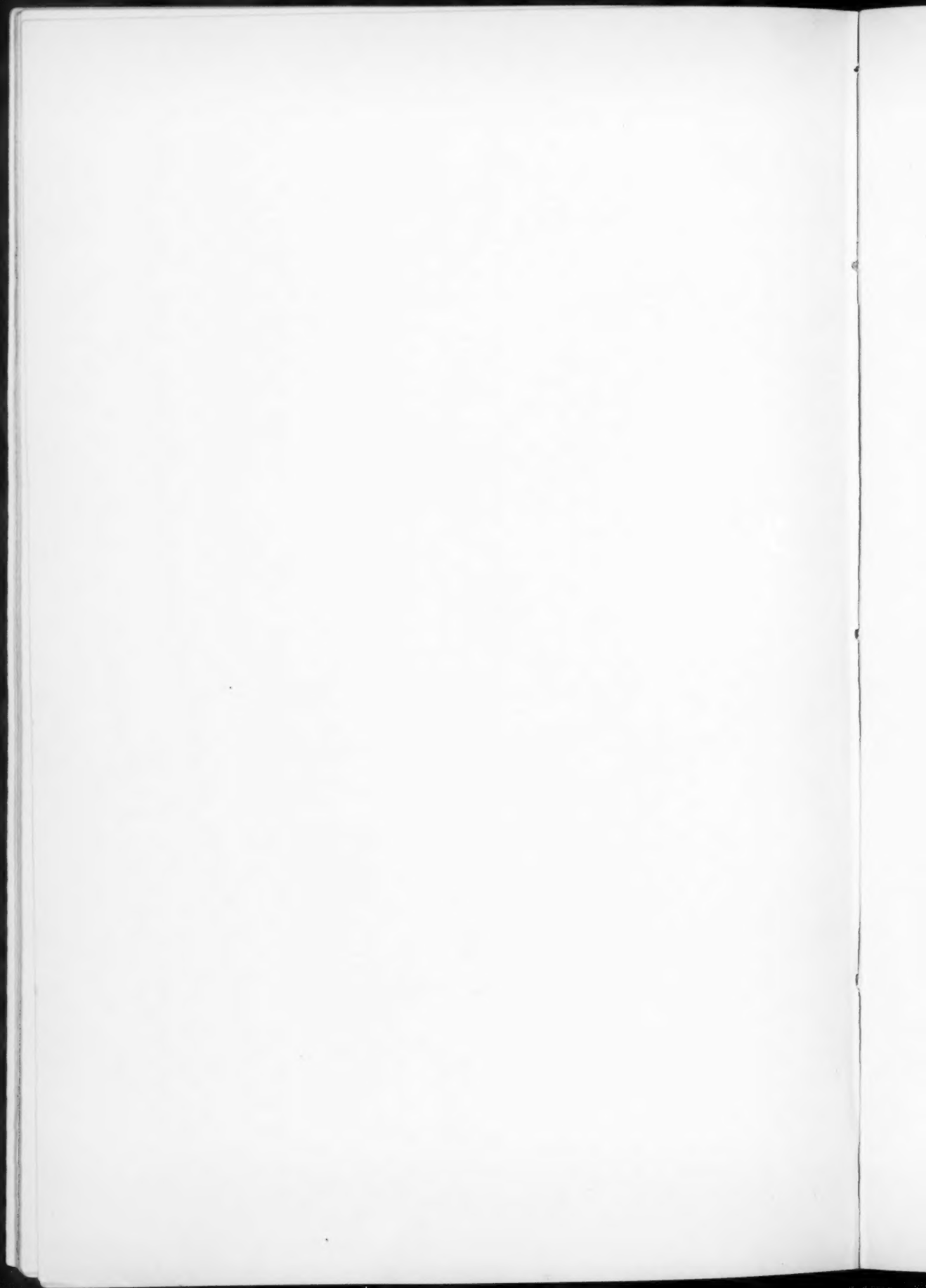
The second (fig. 3) is the mould of a large bowl with a curving lip, and is one of the finest known specimens of the Arretine moulds. It measures  $8\frac{3}{4}$  inches (22.2 cm.) in diameter, and  $4\frac{1}{4}$  inches (10.7 cm.) in height. It has been broken, but fortunately nothing of importance is missing. The principal decoration, which in this case



FIG. 3. PLASTER IMPRESSION FROM AN ARRETINE MOULD.  
SACRIFICIAL SCENE



FIG. 4. PLASTER IMPRESSION FROM AN ARRETINE MOULD.  
SYMPOSIUM



takes up practically the whole body of the vase, consists of sacrificial scenes. On each side two winged female figures, clothed in short tunics, approach an altar on tiptoe, about to decorate it with garlands of flowers, which they hold aloft in both hands. Two other women, in long garments, bring offerings in trays or baskets, and one of them carries also a wine-jug. These groups are separated by two tall candelabra. In the background are stamped the names of Marcus Perennius (PERENNI), who is known as the head of the principal pottery at Arretium in the height of its development, and Philemon, the Greek slave or workman by whom the mould was made. The fact that many of these workmen's stamps bear Greek names is in itself interesting, because it shows that they kept alive the artistic traditions of their past, at least in the humbler crafts. Both in sentiment and technique the design on this bowl, for example, breathes the spirit of Greek art at its most refined period. The arrangement of the figures, the quality of the relief, the subtlety of the modeling, and the exquisite beauty of the faces, all indicate an artist whose inspiration came wholly from the past, and who was unaffected by the decadent tendencies of the Italy in which he lived.

The third (fig. 4) is also the mould of a bowl, with offset lip, and is  $4\frac{1}{4}$  inches (10.7 cm.) high by  $8\frac{3}{4}$  inches (22.5 cm.) in diameter. It is likewise from the workshop of Perennius, whose name it bears together with that of the workman Nicephorus (NICEPHOR). Its principal decoration is groups of figures representing youths and dancing girls in a symposium, reclining on couches. All that has been said above in praise of the preceding number may be repeated of this, which displays the same exquisite art in its perfection, and those who are interested in the technical side of the subject will find it no less instructive in showing the method by which the reliefs were produced.

Three Tanagra statuettes have been added to the collection of terra-cottas—one (fig. 5) an exceptionally fine example and larger than the average, representing a boy seated on a rock, holding a small jug

in his right hand. Height  $9\frac{3}{4}$  inches (24.6 cm.). This unfortunately shows traces of injury by fire, being blackened in parts, and the colors have mostly disappeared, though there are still some remains of pink. The surface itself, however, has not been injured, and the figure is an important addition to our Tanagra case. The other two are small figures, one of a girl standing with hands clasped, the other a young child seated on a rock, holding a ball in a bag under one arm.

Of later, Roman, origin are a terra-cotta head of a bearded Dionysos, wearing a fillet and ivy-wreath, which is sketchily modeled a *stecco*, height  $6\frac{3}{4}$  inches (17 cm.), and a section of a small terra-cotta frieze, of the familiar Roman type, representing a Persian youth giving drink to an animal of the Persian type of griffin, that is, a lion with wings, horns, and a cockcomb instead of a mane. Behind the youth, at the right, stands a tall tripod. Length  $18\frac{3}{8}$  inches (46.5 cm.); height 14 inches (35.5 cm.).

As was mentioned in the March BULLETIN, the seven objects in precious metals acquired during the year form an especially interesting group, and are now exhibited in the Gold Room. Six of these, which are of silver, are reported to have been found in the same grave or deposit. They are Greek, probably of the fourth century B.C., and consist of a skyphos, or drinking-cup,  $4\frac{1}{2}$  inches (11.7 cm.) high, of very thin metal, undecorated, and with swinging handles; a pair of small kylikes (cf. p. 133),  $5\frac{1}{16}$  inches (13.7 cm.) in diameter, with twisted handles, decorated with an engraved pattern on the interior; a small wine-ladle with vertical handle ending in a hook in the form of a swan's head, length 8 inches (20.3 cm.); a small jug (olpe) with a simple handle, height  $4\frac{1}{2}$  inches (11.3 cm.); and a small bracelet made of a single wire coiled at the two ends. These are all in excellent condition, except the skyphos, one side of which has been partially destroyed by corrosion.

Finally, there is the Greek gold earring in the form of a Siren (fig. 1) which was spoken of in the March BULLETIN, and which has excited much admiration since it was placed on exhibition. It is here re-

produced in exactly the size of the original, height  $1\frac{3}{4}$  inches (4.4 cm.), but no illustration can show adequately the wonderful quality of the modeling, which reflects exactly, though in miniature, the charac-



FIG. 5. TANAGRA STATUETTE

teristics of the great sculpture of its time. The face is slightly archaic, whence we may infer that the date cannot be later than the first half of the fifth century. The figure is hollow, and of such thin gold that it could easily be crushed between the fingers; it must therefore have been made on a model of some waxy substance which was melted away after its completion. The anthemion or "palmette" ornament above the head was the part of the jewel which covered the lobe of the ear, and the hook by which it was suspended is still preserved upon the back. Indeed, the preservation of the whole is scarcely less remarkable than the workmanship itself, as it is in perfect condition, with no detail missing. E. R.

#### THE HUDSON-FULTON EXHIBITION

THE American section of the Hudson-Fulton Exhibition will include an important group of paintings in connection with the objects of industrial art. Through the courtesy and very helpful coöperation of the Society of Colonial Dames of the State of New York we are enabled to show about thirty oil

paintings and a group of miniatures by American artists born before 1800. Among the painters represented are the so-called Primitives—Smibert, Blackburn, Woolaston, and Earle—while the later artists are Copley, Benjamin West, Fulton, Allston, Malbone, Sully, Stuart, Trumbull, Morse, Doughty, Peale, and Vanderlyn.

Perhaps the most interesting pictures of the group are two portraits of Joel Barlow by Robert Fulton, lent by Judge Peter T. Barlow and Mr. Robert Fulton Ludlow, and the portrait of Fulton by Benjamin West, lent by Mr. Ludlow.

Among the lenders are Mrs. Henry Wharton, the Misses Philipse, Mrs. William A. Putnam, Miss Dorothea Keep, Mr. Robert Ludlow Fowler, Mrs. Richard Worsam Meade, Miss Sarah Huntington, Mrs. William C. Lanman, Mrs. Anson P. Atterbury, Mrs. Alfred Nelson, Mrs. George H. Clements; Messrs. John Erving, Everett P. Wheeler, George F. Kunz, R. T. Haines Halsey, Sherman Evarts, George S. Palmer, George H. Story, Robert W. de Forest, William B. Osgood Field; the Wadsworth Athenæum of Hartford, and Yale University.

The number of pictures lent for the Dutch section of the Exhibition now reaches one hundred and thirty. Among these are twenty-six important examples of Rembrandt, sixteen of Frans Hals and five of Johannes Vermeer.

A catalogue of the Exhibition will be issued in two parts, and may also be procured combined in one volume. The first part will contain a history of the painters of Holland of Hudson's time, by William R. Valentiner, and the catalogue of the Dutch paintings; the second part will have a history of the decorative arts in this country from 1625 to 1825, by H. W. Kent, and the catalogue of paintings, furniture, silver, and other objects of the arts of the period. Both sections will be issued in two forms, fully illustrated and without illustrations. The bound volume will contain a brief prefatory note giving a statement of the scope of the art exhibit by the Chairman of the Art Committee of the Hudson-Fulton Celebration, Robert W. de Forest.



## EXHIBITION OF DRAWINGS

A TEMPORARY exhibition of some of the drawings belonging to the Museum has been arranged in Galleries E 14 and E 13. It includes, with a few exceptions, all of the drawings which have been purchased in the last three years out of the income of the Rogers Fund, together with some works selected from the collections given by Mr. Cornelius Vanderbilt in 1880 and by Mr. Cephas G. Thompson in 1887.

In Gallery E 14 have been hung drawings by Italian masters and a few French works, mostly of the eighteenth century. Many of these are worthy of the most careful consideration. The sketch of the "Four Cherubs" of the Vanderbilt gift, which was formerly attributed tentatively to Correggio, is now pronounced to be an authentic work by that master. It is a drawing of great beauty and facility. From the same collection are charming little pictures by Tempesta, a study of two heads by Perugino, interesting architectural drawings of the sixteenth and seventeenth centuries, two studies by Domenico Tiepolo, a spirited portrait of a girl by Annibale Carracci, and many others of note. The more recently acquired drawings in this room include many important examples, which, as they were fully noticed in the BULLETIN when shown in the Room of Recent Accessions, require no further comment at this time. In arranging them an attempt has been made to group together several interesting Venetian works of which a drawing by Guardi is perhaps the most important. Near-by will be found landscapes by Campagnola and another which is attributed to Titian. The French drawings are placed on the north wall of this gallery. Among them are two

sheets of studies by Watteau, a group of amazing little drawings by Callot, a landscape by Claude, and an interior with figures by an unknown artist very near to Fragonard.

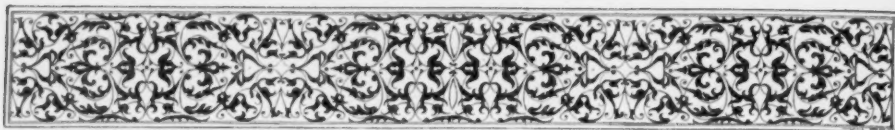
It is in the Dutch and English schools that the collection has most rapidly increased. These accessions are hung in Gallery E 13. Most important of all are three masterly works by Rembrandt. Surrounding these are examples of the work of Van Goyen, Van de Velde, Cuyt, a drawing by Peter Breughel, and many others of interest.

The English drawings range from William Blake to Charles Keene and the men of to-day, and include works by Wilson, Girtin, Turner, Gainsborough, Cozens, Cottle among the number. There are four of Rowlandson's virile and decorative designs, a group of studies by Leighton, given to the Museum by Mr. Albert Gallatin, and a study for a picture, the "Bath of Venus," by Burne-Jones. Contemporary artists are most worthily represented by a portrait of a woman, and a nude study by Augustus John, a masterly water-color drawing by Wilson Steer, and a head of Rodin by Rothenstein. The French drawings in this room begin with three examples by Ingres. Next is a group of thirty subjects in silver point or chalk by Alphonse Legros, given by the artist in 1892. A drawing in colored chalks "Les Miséreux," by Steinlen, and a charming work by Léandre—both of these given by Mr. Gallatin—are here also.

The recently acquired drawings by Arthur Davies are shown in this gallery, where, owing to good light and appropriate neighborhood, their charm and sincerity will be even more conspicuous than when exhibited last month in the Room of Recent Accessions.

B. B.





## NOTES

**M**EMBERSHIP.—At the meeting of the Board of Trustees held June 21st, the Fellowship in the Museum in Perpetuity of the late Cyrus J. Lawrence was transferred to his son, Henry C. Lawrence.

The following members were elected:

### HONORARY FELLOWS FOR LIFE

FREDERICK DIELMAN  
FREDERICK R. KALDENBERG  
MISS MARY PARSONS  
W. FRANKLYN PARIS

### FELLOWS FOR LIFE

M. C. D. BORDEN  
MISS GRACE H. DODGE  
THOMAS E. KIRBY  
MRS. WILLIAM CHURCH OSBORN  
MRS. ANNA WOERISHOFFER

### SUSTAINING MEMBER

HARRY SAMUEL BOWEN

**ATTENDANCE.**—The number of persons visiting the Museum during the month of May in 1908 and 1909 is shown in the following table, the increase of last year being due to the Saint-Gaudens Exhibition:

	1908		1909
17 Free days	33,568	18 Free days	33,029
9 Evenings	1,222	5 Evenings	1,066
5 Sundays	38,188	5 Sundays	28,830
9 Pay days	3,696	8 Pay days	2,835
	<hr/> 76,674		<hr/> 65,760

**POST CARDS.**—The present-day demand for picture post cards, which is almost universal, is met by the Museum in the pub-

lication of the following subjects, chiefly paintings in its collections:

Chase.....Carmencita  
Corot.....Ville d'Avray  
Cot.....The Storm  
Duplessis....Benjamin Franklin  
van Dijck...James Stuart  
Hals.....Hille Bobbe  
Hals.....Portrait of his Wife  
Henner.....The Bather  
Henner.....Mary Magdalen  
Hoppner....Coral Necklace  
Israels.....The Sutor  
Knaus.....Holy Family  
Leutze.....Washington Crossing the Delaware  
Lhermitte...Christ Among the Lowly  
Manet.....Boy with a Sword  
Martin.....View on the Seine  
Mauve.....Autumn  
Mauve.....Spring  
Maynard....In Strange Seas  
Millet.....Cozy Corner  
Moor.....Burgomaster and Wife  
Mytens.....Charles I  
del Piombo..Christopher Columbus  
Rembrandt..Portrait of a Man (Cat. No. 239)  
Romney....Lady Hamilton  
Stuart.....Spanish Minister's Wife  
Stuart.....George Washington  
Thayer.....Young Woman  
Velazquez...Portrait of Himself  
Wyant.....Looking Toward the Sea  
Museum Building, Exterior (East Wing)  
Museum Building, Statuary Hall, looking South  
Museum Building, Statuary Hall, looking North  
Museum Building, Jade Room



## PRINCIPAL ACCESSIONS

**A** GIFT OF LACES.—Mrs. Philip S. Van Rensselaer, of Philadelphia, has presented to the Museum, in memory of Mrs. Philip S. Van Rensselaer (née Tallmadge), twenty-eight pieces of rare black and white laces, some of which were presented to the late Mrs. Van Rensselaer by the Emperor of Russia (grandfather of the present Emperor) during a visit to the court of Saint Petersburg with her father, the late General Tallmadge, of New York. In the collection are examples of Italian Guipure, Bobbin and Point Appliqué, Brussels, Chantilly and Venetian Rose Point.

With the laces Mrs. Van Rensselaer has presented a reproduction of the "coffret" belonging to Marie Antoinette, now on exhibition at the Château de Versailles.

Further notice of this gift will be made in an early issue of the BULLETIN.

**SAINT-GAUDENS PAN-AMERICAN MEDAL.**—By gift of Mr. and Mrs. Frederick S. Wait there has been added to our growing collection of medals two replicas of the interesting special medal awarded to Augustus Saint-Gaudens at the Pan-American Exhibition in 1901. This medal was designed by James Earle Fraser, a former assistant in Saint-Gaudens' studios. One side of the medal shows a very satisfactory head of Mr. Saint-Gaudens; the other side, a figure representing Sculpture standing on the mountain heights with Pegasus passing by. The sittings for the head were given by Mr. Saint-Gaudens in Mr. Fraser's New York studio, and the model was completed at Cornish the year before Mr. Saint-Gaudens died.

It is interesting to quote Mr. Saint-Gaudens' opinion of this medal written to Mr. Fraser: "Your idea and composition of the Pegasus is one of the finest ideas and arrangements of a medal I have ever seen."

F. S. W.



SILVER KYLIX. GREEK, FOURTH CENTURY B.C. (?)

# COMPLETE LIST OF ACCESSIONS

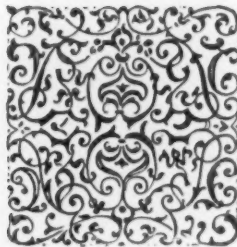
MAY 20 TO JUNE 20, 1909

CLASS	OBJECT	SOURCE
CERAMICS.....	Tea-set, soft paste. Sevres, about 1780.	Gift of Mrs. George Clinton Genet, in memory of "Citizen Genet."
FURNITURE AND WOODWORK....	Bedstead, table, low-boy, two arm-chairs and two side-chairs, English, eighteenth century.	Purchase.
	One large and one small Cinquecento frame and two Trecento frames, Italian.	Purchase.
GLASS.....	Pair of glass vases, Bristol, late eighteenth century.	Gift of Mrs. Anna Bowers Cavarly.
MEDALS, PLAQUES, ETC.....	Bronze medal, Nicholas Keder, Antiquary, Stockholm, 1659-1735, by J. K. Hedlinger, 1691-1771; bronze medal, Antonio Magliabecchi, Florence, 1633-1714, by A. D. Janvario; silver medal, Second Austrian shooting festival at Innsbruck, by A. Busson and A. Scharff.	Gift of Mr. and Mrs. Frederick S. Wait.
METALWORK.....	Bronze cloisonné wine vessel, Chinese, Chou dynasty.	Purchase.
	Six bronze vases and six bronze censers, Chinese, Ming or earlier period.	Purchase.
	Vase, gold and enameled snuff-box, French, nineteenth century; gold and enameled musical box, Swiss, nineteenth century.	Bequest of the late Frances L. Wilson.
MUSICAL INSTRUMENTS.....	Rattle, North American Yaqui Indians; Clay trumpet, Brazil, South American Indians.	Gift of Mrs. John Crosby Brown.
PAINTINGS.....	Watercolor, Yellow Roses, by Mrs. E. M. Scott.	Gift of friends of Mrs. Scott.
REPRODUCTIONS.....	Copy of a coffret belonging to Marie Antoinette at Versailles; leaf from the original casket.	Gift of Mrs. Philip S. Van Rensselaer.
TEXTILES.....	Red and blue velvet, Scutari, early nineteenth century.	Purchase.
	Cashmere shawl, Indian, nineteenth century.	Gift of Mrs. Edward Peet Williams.
	Twenty-eight pieces of lace, European.	Gift of Mrs. Philip S. Van Rensselaer in memory of Mrs. Mary R. Tallmadge Van Rensselaer.

# LIST OF LOANS

MAY 20 TO JUNE 20, 1909

CLASS	OBJECT	SOURCE
CERAMICS.....	Sultanabad bowl, Persian, fourteenth century.	Lent by Mr. Paul Dougherty.
	Four vases, experiments in pottery by Frederick Crane.	Lent by Mr. Frederick Crane.
MEDALS, PLAQUES, ETC.....	Twenty-six base metal medals added to the Collection of Medallie Lincolniana.	Lent by Mr. Robert Hewitt.
METALWORK.....	Silver tankard, Copenhagen, early eighteenth century; silver ladle, Copenhagen, late eighteenth century; silver beaker, about 1750.	Lent by Hon. A. T. Clearwater.
PAINTINGS.....	Portrait of a man, by Sir Anthony Van Dyck.	Lent by Mr. Richard Mortimer.
	The Misses Paine, by Sir Joshua Reynolds; A Baby, by Sir Henry Raeburn.	Lent by Mr. Thatcher M. Adams.
	After the Bath, by J. Sorolla y Bastida, 1908.	Lent by the Hispanic Society of America.
TEXTILES.....	Chasuble, chalice veil, corporal, stole and manipule, Venetian point, Italian, seventeenth century.	Lent by Mr. Jacques Krakauer.
	Ispahan rug, Persian, fifteenth century.	Lent by Mr. Dikran G. Kelekian.





## THE BULLETIN OF THE METROPOLITAN MUSEUM OF ART

FIFTH AVENUE AND 82D STREET

Published monthly under the direction of the Secretary of The Metropolitan Museum of Art, Fifth Avenue and Eighty-second Street, New York, N. Y.

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Subscription price, one dollar a year, single copies ten cents. Copies for sale may be had at the entrances to the Museum.

All communications should be addressed to the Editor, Henry W. Kent, Assistant Secretary, at the Museum.

### THE PURPOSE OF THE MUSEUM

The Metropolitan Museum was incorporated April 13, 1870, "for the purpose of establishing and maintaining in said city a Museum and Library of Arts, and the application of arts to manufactures and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction and recreation."

### OFFICERS

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Vice-Presidents,	DARIUS O. MILLS JOHN STEWART KENNEDY
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Assistant Director,	EDWARD ROBINSON
Assistant Secretary,	HENRY W. KENT
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### MEMBERSHIP

BENEFACTORS, who contribute or devise.	\$50,000
FELLOWS IN PERPETUITY, who contribute.....	5,000
FELLOWS FOR LIFE, who contribute..	1,000
FELLOWSHIP MEMBERS, who pay an annual contribution of.....	100
SUSTAINING MEMBERS, who pay an annual contribution of.....	25
ANNUAL MEMBERS, who pay an annual contribution of.....	10

**PRIVILEGES.**—All classes of members are entitled to the following privileges:

A ticket admitting the member and his family, and his non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year for distribution, each of which admits the bearer once, on either Monday or Friday. These tickets must bear the signature of the member.

An invitation to any general reception given by the Trustees at the Museum to which all classes of members are invited.

A ticket, upon request, to any lecture given by the Trustees at the Museum.

The *BULLETIN* and a copy of the Annual Report.

A set, upon request at the Museum, of all handbooks published by the Museum for general distribution.

In addition to the privileges to which all classes of members are entitled, Sustaining and Fellowship Members have, upon request, double the number of tickets to the Museum and to the lectures accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their sub-

scription in the aggregate amounts to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, see special leaflet.

### ADMISSION

**HOURS OF OPENING.**—The Museum is open daily from 10 A.M. (Sunday from 1 P.M.) to 6 P.M. and on Saturday until 10 P.M.

**PAY DAYS.**—On Mondays and Fridays from 10 A.M. to 5:30 P.M. an admission fee of 25 cents is charged to all except members and copyists.

**CHILDREN.**—Children under seven years of age are not admitted unless accompanied by an adult.

**PRIVILEGES.**—Members are admitted on pay days on presentation of their membership tickets. Persons holding members' complimentary tickets are entitled to one free admittance on a pay day.

Teachers of the public schools, indorsed by their Principals, receive from the Secretary, on application, tickets admitting them, with six pupils apiece, on pay days. Teachers in Art and other schools receive similar tickets on application to the Assistant Secretary.

**COPYING.**—Requests for permits to copy and to photograph in the Museum should be addressed to the Assistant Secretary. No permits are necessary for sketching and for the use of hand cameras. Permits are issued for all days except Saturday, Sunday, and legal holidays. For further information, see special leaflet.

### THE COLLECTIONS OF THE MUSEUM

The Circular of Information gives an Index to the collections which will be found useful for those desiring to find a special class of objects. It can be purchased at the entrances.

### EXPERT GUIDANCE

Members, visitors, and teachers desiring to see the collections of the Museum under expert guidance, may secure the services of the member of the staff detailed for this purpose on application to the Secretary. An appointment should preferably be made.

This service will be free to members and to teachers in the public schools, as well as to scholars under their guidance. To all others a charge of twenty-five cents per person will be made, with a minimum charge of one dollar an hour.

### THE LIBRARY

The Library, entered from Gallery 15, containing upward of 15,000 volumes, chiefly on Art and Archaeology, is open daily, except Sundays, and is accessible to students and others.

### PUBLICATIONS

The publications of the Museum, now in print, number twenty-three. These are for sale at the entrances to the Museum, and at the head of the main staircase. For a list of them and their supply to Members, see special leaflets.

### PHOTOGRAPHS ON SALE

Photographic copies of all objects belonging to the Museum, made by the Museum photographer, are on sale at the Fifth Avenue entrance. Orders by mail, including application for photographs of objects not kept in stock, may be addressed to the Assistant Secretary. Photographs by Pach Bros., the Detroit Publishing Co., The Elson Company, and Braun, Clément & Co., of Paris, are also on sale. See special leaflet.

### RESTAURANT

A restaurant is located in the basement on the north side of the main building. Meals are served *à la carte* 10 A.M. to 6 P.M. and *table d'hôte* from 12 M. to 4 P.M.